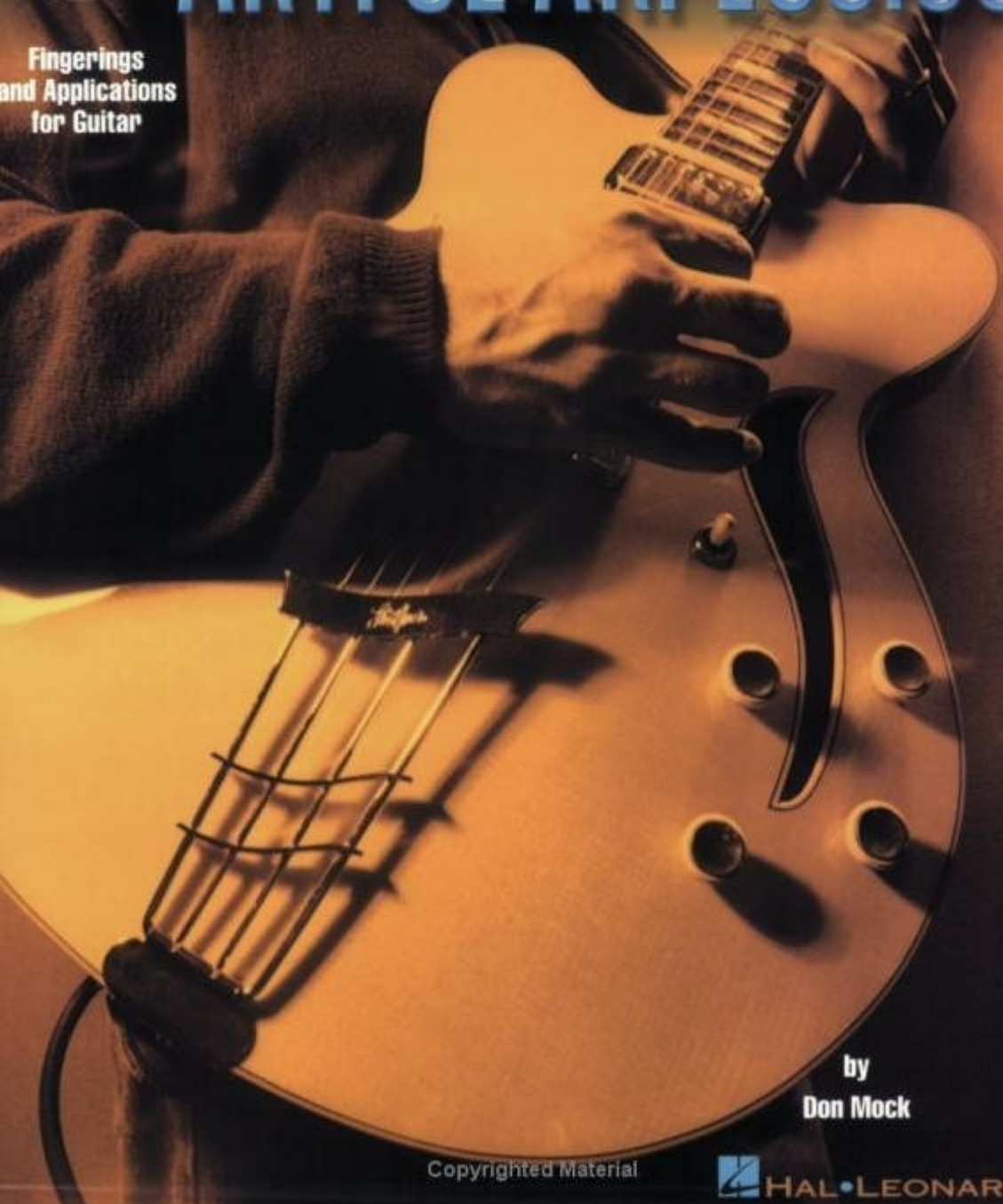




Fingerings
and Applications
for Guitar

ARTFUL ARPEGGIOS



by
Don Mock

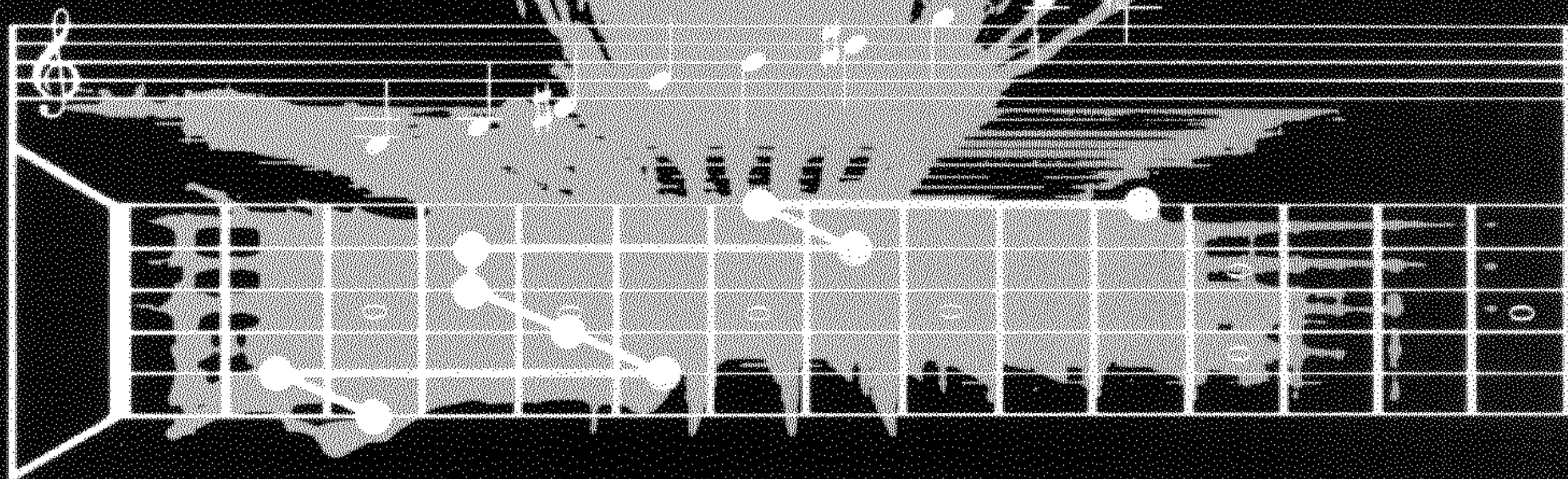
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ARTFUL ARPEGGIOS

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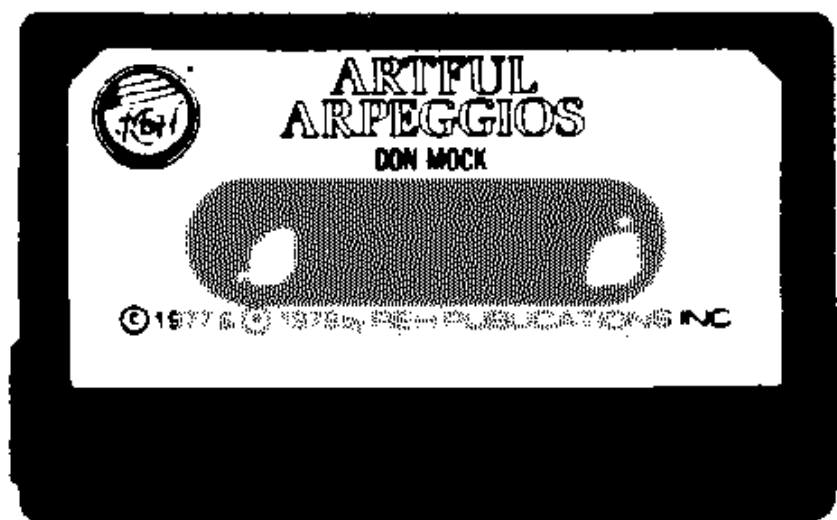
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INTRODUCTION

An arpeggio is the playing of the notes of a chord in succession rather than simultaneously. Each chord has an inherent arpeggio, but learning arpeggio fingerings for every chord would be laborious and impractical. However, you can deceive the listener into hearing virtually any chordal sound you desire by playing a basic arpeggio utilizing substitution principles.

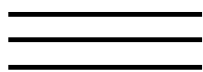
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GEOMETRICAL LOCATION OF INTERVALS

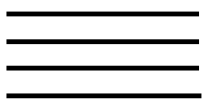
By definition , an interval is the distance between any two notes. The next page will serve as a quick visual guide for the geometrical locat ion of intervals on the guitar. This is important because the key throughout this book is to go a certain distance from the root of the original chord, which will then serve as the root of the arpeggio to be played.

Minor 2nd



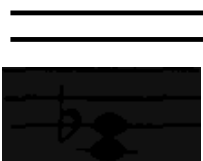
C - C# or Db

Major 2nd



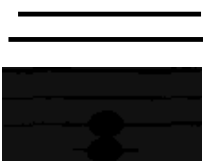
C - D

Minor 3rd



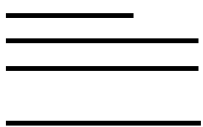
C - D# or Eb

Maior 3rd



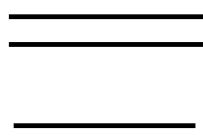
C - E

Perfect 4t h



C - F

b5t h



C - F# or Gb

Perfect Sth



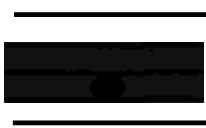
C - G

Minor 6th



C - G# or Ab

Major 6th



C - A

Minor 7th



C - A# or Bb

Major 7th



C - B

Octave



C - C

Try this quiz and if you need help refer to the next page.

Starting on low G, 6th string 3rd fret, go up a Major 3rd (B); up a 4th (E); down a Major 7th (low F) up a Sth; up a Minor 2nd; down a Major 3rd; up an octave; down a b5th; up a Major 3rd; down Major 6th; up a Major 7th ; up an octave; up a b5th; down a 4th; down a Minor 6th; down a b5th down a 4th; up a Maior 2nd. You should now be on F.

GEOMETRICAL LOCATION OF INTERVALS

MINOR 2nd



Anywhere

MAJOR 2nd



Anywhere

MINOR 3rd



Anywhere



Except

When top
is on B string

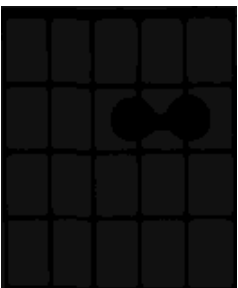
MAJOR 3rd



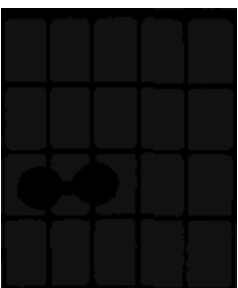
Anywhere

Except

When top note
is on B string



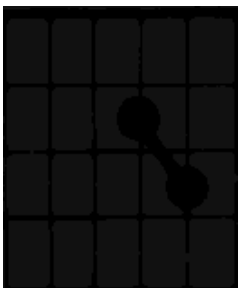
PERFECT 4th



Anywhere

Except

When top
is on B string



FLAT 5th



Anywhere

Except

When top note
is on B string



PERFECT 5th



Anywhere

Except

When top
is on B
string



MINOR 6th



Anywhere
is on



Except when top note
(B string) or (E
string)



MAJOR 6th



Anywhere
on



Except when top note is
(B String) or (E string)



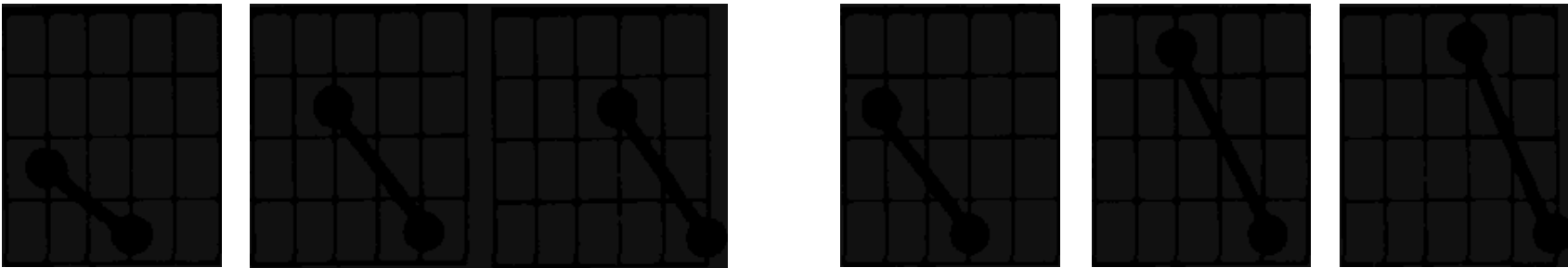
MINOR 7th



Anywhere When top note is on Except (B string) or (E string)

MAJOR 7th
OCTAVE

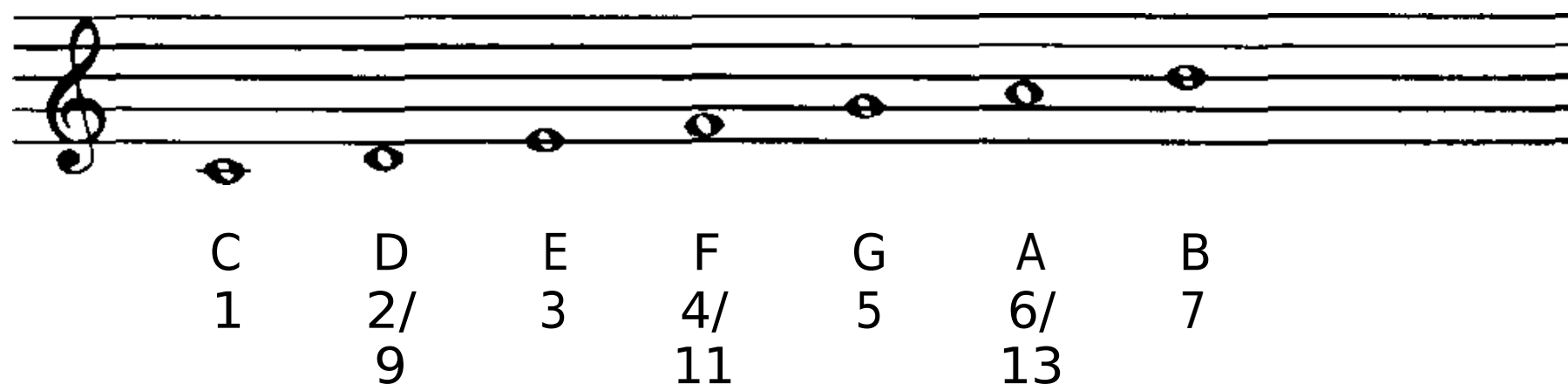
Anywhere When top note is on
Any where
When top note is on
Except (B string) or (E string)
Except
(B string) or (E string)



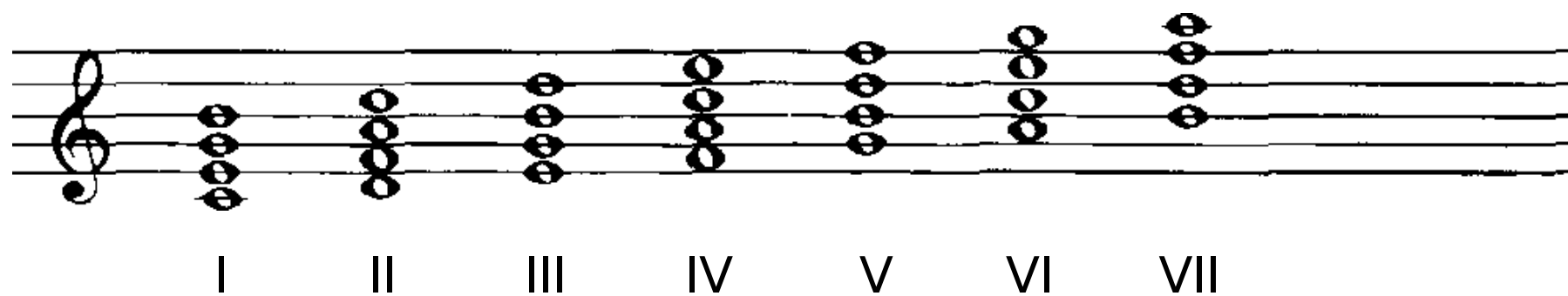
HARMONIZED MAJOR SCALE

If you understand where chords originate, and learn arpeggios for each chord type, you will be prepared to apply the substitution rules discussed later in this book. So let's look at the three most commonly used scales.

C MAJOR SCALE



C MAJOR SCALE HARMONIZED IN THIRDS



THE RESULTING CHORDS ARE:

Cmaj	Dm	Em	Fmaj	G7	Am	Bm7b
7	7	7	7		7	5
I	II	III	IV	V	VI	VII

DIFFERENT CHORD TYPES

I & IV
II, III, VI
V

VII

=

Major 7
Minor 7
Dominant 7
t
Minor
7b5

REMEMBER!
This formula will hold for
any
Harmonized Major Scale.

So we need 4 kinds of arpeggios to accommodate chords resulting from a Harmonized Major Scale:

Major 7
Minor 7
Dominant 7
Minor 7b5

ARPEGGIO FINGERINGS

THE ARPEGGIO FINGERINGS IN THIS BOOK ARE PRACTICAL AND COMMONLY USED, BUT ARE NOT THE ONLY POSSIBILITIES. THE SERIOUS GUITARIST SHOULD EXPLORE THE GUITAR NECK FOR ANY AND ALL ALTERNATE FINGERINGS.

G MAJOR 7

This diagram illustrates the G Major 7 arpeggio in its first position on the guitar fretboard. The musical staff shows the notes G4 (open), A4 (1st fret), B4 (2nd fret), C5 (3rd fret), D5 (5th fret), E5 (7th fret), F#5 (8th fret), and G5 (9th fret). The fretboard diagram shows the following fingerings: G4 (open), A4 (1st fret, index), B4 (2nd fret, middle), C5 (3rd fret, ring), D5 (5th fret, index), E5 (7th fret, middle), F#5 (8th fret, ring), and G5 (9th fret, index). The notes are connected by lines to show the arpeggio shape.

G MAJOR 7

This diagram illustrates the G Major 7 arpeggio in its second position on the guitar fretboard. The musical staff shows the notes G4 (open), A4 (1st fret), B4 (2nd fret), C5 (3rd fret), D5 (5th fret), E5 (7th fret), F#5 (8th fret), and G5 (9th fret). The fretboard diagram shows the following fingerings: G4 (open), A4 (1st fret, index), B4 (2nd fret, middle), C5 (3rd fret, ring), D5 (5th fret, index), E5 (7th fret, middle), F#5 (8th fret, ring), and G5 (9th fret, index). The notes are connected by lines to show the arpeggio shape.

G MINOR 7

Diagram illustrating the G MINOR 7 scale and its corresponding guitar fretboard positions. The scale is shown in treble clef, spanning from G4 to F#5. The notes are: G (1), A (b3), B (5), C (b7), D (1), E (b3), F (5), G (b7), A (1), B (b3).

The fretboard diagram shows the scale starting at the 1st fret (G) and moving up to the 10th fret (B). The notes are marked with fingerings: 1, b3, 5, b7, 1, b3, 5, b7, 1, b3.

G MINOR 7

Diagram illustrating the G MINOR 7 scale and its corresponding guitar fretboard positions. The scale is shown in treble clef, spanning from G4 to G5. The notes are: G (5), A (b7), B (1), C (b3), D (5), E (b7), F (1), G (b3), A (5), B (b7), C (1).

The fretboard diagram shows the scale starting at the 5th fret (G) and moving up to the 12th fret (C). The notes are marked with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

C MIN OR 7

Diagram illustrating the C MIN OR 7 scale and its corresponding guitar fretboard positions. The scale is shown in treble clef, spanning from C4 to Bb5. The notes are: C (5), D (b7), E (1), F (b3), G (5), A (b7), B (1), C (b3), D (5), E (b7), F (1), G (b3).

The fretboard diagram shows the scale starting at the 5th fret (C) and moving up to the 12th fret (Bb). The notes are marked with fingerings: 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4.

ARPEGGIO FINGERINGS

G7

This diagram illustrates the first fingering for the G7 arpeggio. The musical staff shows the notes G4, B4, D5, F#4, G4, B4, D5, F#4, G4, B4, D5, and F#4. The fretboard diagram shows the following fingerings: G4 (1), B4 (3), D5 (5), F#4 (b7), G4 (1), B4 (3), D5 (5), F#4 (b7), G4 (1), and B4 (3). The fretboard is a 6-string, 24-fret model. The notes are played on the 1st, 3rd, 5th, and 7th frets. The fingering sequence is 1, 3, 5, b7, 1, 3, 5, b7, 1, 3.

G7

This diagram illustrates the second fingering for the G7 arpeggio. The musical staff shows the notes G4, B4, D5, F#4, G4, B4, D5, F#4, G4, B4, D5, and F#4. The fretboard diagram shows the following fingerings: G4 (3), B4 (5), D5 (b7), F#4 (1), G4 (3), B4 (5), D5 (b7), F#4 (1), G4 (3), B4 (5), D5 (b7), and F#4 (1). The fretboard is a 6-string, 24-fret model. The notes are played on the 3rd, 5th, 7th, and 9th frets. The fingering sequence is 3, 5, b7, 1, 3, 5, b7, 1, 3, 5, b7, 1.

Dm7bS

Diagram illustrating the Dm7bS scale on a guitar fretboard. The scale is shown in a single octave, spanning from the 5th fret to the 12th fret. The notes are: D5 (5th fret, 1st string), Eb5 (6th fret, 1st string), F5 (7th fret, 1st string), G5 (8th fret, 1st string), Ab5 (9th fret, 1st string), Bb5 (10th fret, 1st string), D6 (12th fret, 1st string), Eb6 (13th fret, 1st string), F6 (14th fret, 1st string), G6 (15th fret, 1st string), Ab6 (16th fret, 1st string), and Bb6 (17th fret, 1st string). The fretboard diagram shows the scale notes as black dots with fingerings: 1 (D5), b5 (Eb5), b7 (F5), 1 (G5), b3 (Ab5), b5 (Bb5), D7 (D6), 1 (Eb6), b3 (F6), b5 (G6), and b7 (Ab6). The diagram also shows the natural harmonics of the open strings (1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th).

Dm7b5

Diagram illustrating the Dm7b5 scale on a guitar fretboard. The scale is shown in a single octave, spanning from the 5th fret to the 12th fret. The notes are: D5 (5th fret, 1st string), Eb5 (6th fret, 1st string), F5 (7th fret, 1st string), G5 (8th fret, 1st string), Ab5 (9th fret, 1st string), Bb5 (10th fret, 1st string), D6 (12th fret, 1st string), Eb6 (13th fret, 1st string), F6 (14th fret, 1st string), G6 (15th fret, 1st string), Ab6 (16th fret, 1st string), and Bb6 (17th fret, 1st string). The fretboard diagram shows the scale notes as black dots with fingerings: 1 (D5), b3 (Eb5), b5 (F5), b7 (G5), 1 (Ab5), b3 (Bb5), b7 (D6), 1 (Eb6), and b3 (F6). The diagram also shows the natural harmonics of the open strings (1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th).

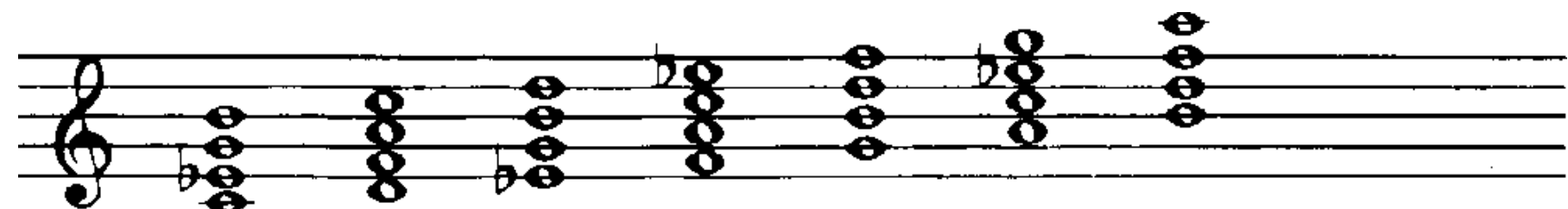
HARMONIZED JAZZ MELODIC MINOR SCALE

C JAZZ MELODIC MINOR SCALE



C D Eb * G A B

HARMONIZED C JAZZ MELODIC MINOR SCALE



I II III IV V VI VII

THE RESULTING CHORDS ARE:

Cm +	Dm	Ebmaj7 +	F7	G7	Am7b	Bm7b
7	7	5			5	5
I	II	III	IV	V	VI	VII

DIFFERENT CHORD TYPES

I		Minor-Major	
II		7	
III		Minor 7	
IV & V	=	Major 7 + 5	REMEMBER!
VI & VII		Dominant 7	This formula will hold for any
		Minor 7b5	Harmonized Jazz Melodic Minor
			Scale.

We are going to need two more arpeggios because two additional chord types (Minor-Major 7 and Major 7 + 5) have resulted from the harmonization of this scale. The other chord types were already noted from harmonizing the Major scale.

ARPEGGIO FINGERINGS

Gm + 7

Musical notation for Gm + 7 arpeggio: The staff shows the notes G2, Bb2, D3, F3, Ab3, C4, Eb4, G4. The fretboard diagram shows the following fingerings: G2 (1), Bb2 (1), D3 (2), F3 (3), Ab3 (4), C4 (2), Eb4 (3), G4 (4).

Gm +7

Musical notation for Gm +7 arpeggio: The staff shows the notes G2, Bb2, D3, F3, Ab3, C4, Eb4, G4. The fretboard diagram shows the following fingerings: G2 (5), Bb2 (7), D3 (1), F3 (b3), Ab3 (5), C4 (7), Eb4 (1), G4 (b3), Ab4 (5), Bb4 (7), C5 (1).

Gmaj 7 + 5

Diagram showing the Gmaj 7 + 5 chord structure on a guitar fretboard. The treble clef staff shows the notes G4, A4, B4, C5, D5, E5, F#5, G5. The fretboard diagram shows the following fingerings: G4 (1st fret, index), A4 (1st fret, middle), B4 (2nd fret, ring), C5 (3rd fret, pinky), D5 (5th fret, index), E5 (7th fret, middle), F#5 (7th fret, ring), and G5 (9th fret, pinky). The fretboard is divided into four measures, each containing a G5 note.

Gmaj 7 + 5

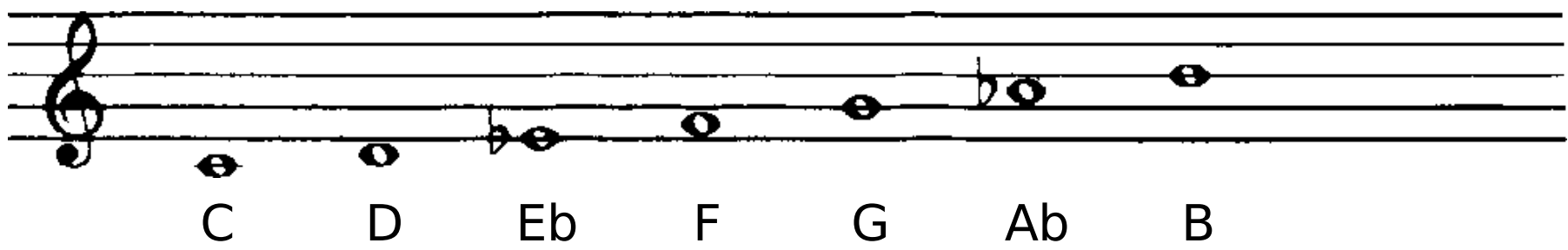
Diagram showing the Gmaj 7 + 5 chord structure on a guitar fretboard. The treble clef staff shows the notes G4, A4, B4, C5, D5, E5, F#5, G5. The fretboard diagram shows the following fingerings: G4 (1st fret, index), A4 (1st fret, middle), B4 (2nd fret, ring), C5 (3rd fret, pinky), D5 (5th fret, index), E5 (7th fret, middle), F#5 (7th fret, ring), and G5 (9th fret, pinky). The fretboard is divided into four measures, each containing a G5 note.

Cmaj 7 + 5

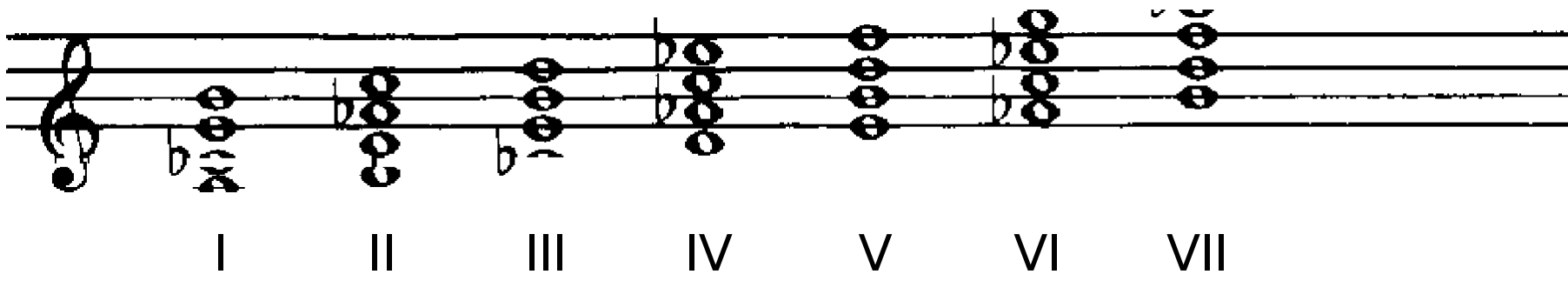
Diagram showing the Cmaj 7 + 5 chord structure on a guitar fretboard. The treble clef staff shows the notes C4, D4, E4, F4, G4, A4, B4, C5. The fretboard diagram shows the following fingerings: C4 (1st fret, index), D4 (1st fret, middle), E4 (2nd fret, ring), F4 (3rd fret, pinky), G4 (5th fret, index), A4 (7th fret, middle), B4 (7th fret, ring), and C5 (9th fret, pinky). The fretboard is divided into four measures, each containing a C5 note.

HARMONIZED HARMONIC MINOR SCALE

CHAR MONIC MINOR SCALE



H ARMONIZED C HARMONIC MINOR SCALE



THE RESULTING CHORDS ARE:

Cm + 7 I	Dm7b 5 II	Ebmaj7 + 5 III	Fm 7 IV	G7 V	Abmaj 7 VI	B°7 VII
----------------	-----------------	----------------------	---------------	---------	------------------	------------

DIFFERENT CHORD TYPES

I	Minor- Major 7
II	Minor 7b5
III	Major 7 + 5
IV	Minor 7
V	Dominant
VI	7
VI	Major 7
I	Dim inished 7

REMEMBER!
This formula will hold for
any
Harmonized Harmonic Minor
Scale

Compared to the chord types that resulted from the harmonization of the other two scales, we now know we are going to need an arpeggio to accommodate the Diminished 7 chord.

ARPEGGIO FINGERINGS

G DIMINISHED 7

Musical notation for G Diminished 7 arpeggio. The staff shows the notes: G^b (1), B^b (b3), D^b (b5), F (6), G (1), B^b (b3), D^b (b5), F (6), G (1), B^b (b3), D^b (b5). The guitar diagram shows the fretboard with fingerings: 1 (G^b), b3 (B^b), b5 (D^b), 6 (F), 1 (G), 4 (B^b), 2 (D^b), 4 (F), 1 (G), 4 (B^b), 4 (D^b).

G DIMINISHED 7

Musical notation for G Diminished 7 arpeggio. The staff shows the notes: G^b (1), B^b (b3), D^b (b5), F (6), G (1), B^b (b3), D^b (b5), F (6), G (1), B^b (b3), D^b (b5), F (6). The guitar diagram shows the fretboard with fingerings: 1 (G^b), b3 (B^b), b5 (D^b), 6 (F), 1 (G), 4 (B^b), 1 (D^b), 4 (F), 1 (G), 4 (B^b), 4 (D^b), 6 (F).

THERE ARE FOUR ADDITIONAL ARPEGGIOS THAT YOU SHOULD BECOME FAMILIAR WITH. THEY ARE MAJOR, MINOR, AUGMENTED AND MAJOR 7b5 ARPEGGIOS.

G MAJOR

This diagram illustrates the G Major arpeggio. The top staff shows the notes G4, B4, and D5. The guitar fretboard below shows the fingering: index (1) on the 1st fret of the 1st string, middle (2) on the 2nd fret of the 2nd string, and ring (4) on the 4th fret of the 3rd string. The 4th, 5th, and 6th strings are muted, indicated by a circle with a diagonal slash.

G MAJOR

This diagram illustrates the G Major arpeggio. The top staff shows the notes G4, B4, and D5. The guitar fretboard below shows the fingering: index (1) on the 1st fret of the 1st string, middle (2) on the 2nd fret of the 2nd string, and ring (4) on the 4th fret of the 3rd string. The 4th, 5th, and 6th strings are muted, indicated by a circle with a diagonal slash.

G MAJOR

This diagram illustrates the G Major arpeggio. The top staff shows the notes G4, B4, and D5. The guitar fretboard below shows the fingering: index (1) on the 1st fret of the 1st string, middle (2) on the 2nd fret of the 2nd string, and ring (4) on the 4th fret of the 3rd string. The 4th, 5th, and 6th strings are muted, indicated by a circle with a diagonal slash.

G MINOR

First G minor scale exercise. The musical staff shows the notes: G (1), A♭ (b3), B (5), C (1), D (b3), E (5), F (1), G (b3). The guitar fretboard diagram shows the fingering: 1st fret (1), 3rd fret (b3), 5th fret (5), 1st fret (1), 3rd fret (b3), 5th fret (5), 1st fret (1), 3rd fret (b3). The fretboard is a 6-string, 24-fret guitar.

G MINOR

Second G minor scale exercise. The musical staff shows the notes: G (1), A♭ (b3), B (5), C (1), D (b3), E (5), F (1), G (b3), A (5). The guitar fretboard diagram shows the fingering: 1st fret (1), 3rd fret (b3), 5th fret (5), 1st fret (1), 3rd fret (b3), 5th fret (5), 1st fret (1), 3rd fret (b3), 5th fret (5). The fretboard is a 6-string, 24-fret guitar.

G MINOR

Third G minor scale exercise. The musical staff shows the notes: G (5), A (1), B (b3), C (5), D (1), E (b3), F (5), G (1). The guitar fretboard diagram shows the fingering: 5th fret (5), 1st fret (1), 3rd fret (b3), 5th fret (5), 1st fret (1), 3rd fret (b3), 5th fret (5), 1st fret (1). The fretboard is a 6-string, 24-fret guitar.

G AUGMENTED

The diagram illustrates the G augmented scale. The top staff shows the scale notes: G (1), A (3), B (5), C (1), D (3), E (5), F# (1), and G (3). The fretboard diagram below shows the scale starting on the 3rd fret of the 6th string (G) and moving up to the 12th fret (G). The notes are marked with circles and numbered 1 through 4, indicating the sequence of frets: 3, 4, 5, 6, 7, 8, 9, 10.

G AUG MENTED

The diagram illustrates the G augmented scale. The top staff shows the scale notes: G (1), A (3), B (5), C (1), D (3), E (5), F# (1), and G (3). The fretboard diagram below shows the scale starting on the 3rd fret of the 6th string (G) and moving up to the 12th fret (G). The notes are marked with circles and numbered 1 through 4, indicating the sequence of frets: 3, 4, 5, 6, 7, 8, 9, 10.

Cmaj7b5

First position Cmaj7b5 scale (C-D-E-F-G-A-Bb):

Staff notation: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half).

Fretboard diagram (6 strings, 24 frets):

- 6th string: 1 (1st fret), 4 (4th fret)
- 5th string: 3 (3rd fret), 4 (4th fret)
- 4th string: 1 (1st fret), 3 (3rd fret)
- 3rd string: 1 (1st fret), 2 (2nd fret)
- 2nd string: 1 (1st fret)
- 1st string: 1 (1st fret)

Cmaj7b5

Second position Cmaj7b5 scale (D-E-F-G-A-Bb-C):

Staff notation: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half).

Fretboard diagram (6 strings, 24 frets):

- 6th string: 1 (1st fret), 3 (3rd fret)
- 5th string: 1 (1st fret), 3 (3rd fret)
- 4th string: 1 (1st fret), 2 (2nd fret)
- 3rd string: 1 (1st fret), 2 (2nd fret)
- 2nd string: 1 (1st fret), 2 (2nd fret)
- 1st string: 1 (1st fret), 2 (2nd fret)

CREATE MAJOR SOUNDS

C MAJOR SCALE (Ionian)							MAJOR 7 CONSTRUCTION			
C	D	E	F	G	A	B	1.	3,	5,	7
1	2/ 9	3	4/ 11	5	6/ 13	7	C,	E,	G,	B

Here's where we start. Using the major chord family, (Key of C in order to make all examples as explicit as possible) we are going to apply different arpeggios against the Major 7 chord and see what other Major chord sounds we can create. We will use the I, III, and VI arpeggios in the Key of C.

	Created Chordal Sound
Cmaj7 (I) arpeggio played against a Cmaj7 chord	Cmaj7
$\begin{pmatrix} C, E, G, B \\ 1, 3, 5, 7 \end{pmatrix}$	
= Notes of the Cmaj7 arpeggio	
= Notes compared to a C chord	

MAJOR 9 SUBSTITUTION RULE

Playing a Minor 7 arpeggio up a Major 3rd from the root of the major chord will create a Major 9 sound. Why? The addition of the D note, which is the 9th of C.

Em7 (III) arpeggio played against a Cmaj7 chord

$\begin{pmatrix} E, G, B, \\ 3, 5, 7, \end{pmatrix}$	9	Notes of the Em7 arpeggio
		Notes compared to a C chord

Cmaj9

MAJOR 6 SUBSTITUTION RULE

Playing a Minor 7 arpeggio down a Minor 3rd from the root of the major chord will create a Major 6 sound. Why? The addition of the A note, which is the 6th of C.

Am7 (VI) arpeggio played against Cmaj7 chord

C6

$\begin{pmatrix} A, C, E, G \\ 6, 1, 3, 5 \end{pmatrix}$

Notes of the Am7 arpeggio
Notes compared to a C chord

MAJOR SOUNDS

This is an example of four bars of Cmaj7 utilizing the substitution principles we just learned

Cmaj7

cma}7

Em7

Am7

THERE ARE OTHER WAYS TO CREATE MAJOR 7b5 SOUNDS.

			Created Chordal Sound
Bm7 arpeggio	against	Cmaj7b5 chord	= Cmaj6l 9b5
(B, D, F#, A) (7, 9, b5, 6)	Bm7 Analysi s	"Play Minor 7 arpeggio down a MInor 2nd.	
Gbm7b5 arpeggio	against	Cmaj7b5 chord	Cmaj6b 5
^b bs . A, C, E 6, 1, 3)	Gbm7b 5 Analysi s	"Play Minor 7b5 arpegg io up a Flat Sth	

- Substitution rule

CREATE MINOR SOUNDS

D MINOR 7
SCALE
(Dorian)

MINOR 7 CONSTRUCTION

D	E	F	G	A	B	C
1	2/ 9	b3 3	4/ 11	5	6/ 13	b7 7

1,	b3	5,	b7
D,	F,	A,	C

Notice we are using arpeggios of chords all resulting from a harmonized C major scale.
Dm7 = II chord, Key of C.

Created
Chordal
Sound

Dm7 (II) arpeggio
against

(D, F, A,
(1, b3 5,
7)

Dm7 arpeggio
Notes compared to a Dm7 chord

Dm7
chord

Dm7

Fmaj7 (IV) arpeggio
against

(F, A, E) = Fmaj7
(b3, 5, 7) = Analysis

Dm7
chord

Dm9

* Play Major 7 arpeggio up a Minor 3rd.

Am7 (VI) arpeggio
against

(A, C, E, G) = Am7
(5, b7 11) = Analysis

Dm7
chord

Dm11

"Play Minor 7 arpeggio up a Sth .

Bm7b5 (VII) arpeggio

(6, 1, b3 5) = Bm7b5
Analysis

Dm7 chord
"Play Minor 7b5 arpeggio down a Minor 3rd.

Dm6

Cmaj7 (I) arpeggio against

(C, E, G, B)
b7 9, 1 1 = Analysis
, 1 3

Dm7 chord
* Play Major 7 arpeggio down a Major 2nd .

Dm13

2 Em (III arpeggio against
(b7 9) arpeggio F)

(E, G, B, D)
Em7

Dm7 chord = 11, Dm1 6, 1 ,
o G, B, D,
"Play Minor 7 arpeggio

(

against
G7

=

Dm7 chord
"Play Dominant 7
arpeggio up a 4th

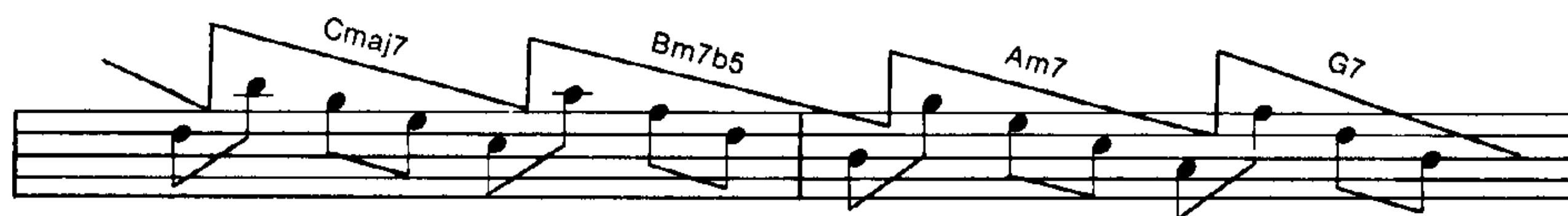
Dm6 add 11

Analysis

"Substitution
Rule

MINOR SOUNDS

Dm7



CREATE MINOR 7b5 SOUNDS

B MINOR 7b5 SCALE (Locrian)				MINOR 7b5 CONSTRUCTION			
B	C	D	E	F	G	A	
1	2/ 9	b 3	4/ 11	b 5	6/ 13	b7	1, b3 b5 b7 B, D, F, A
Bm7b5 arpeggio chord				against	Bm7b5	=	Created Chordal Sound
(B, D, F, A) 1, b3 b5 b7				Bm7b5 Analysis			
						=	Bm9b5
Dm7 arpeggio chord				against	Bm7b5		
D, F, , c) b3 b5 b7, 9 =				Dm7 Analysis	"Play Minor 7 arpeggio up a Minor 3rd.		
G7 arpeggio				against	Bm7b5		Bm13b5
(G, B, D, F) arpeggio 13, 1 Major 3rd				G7 b3, b5	"Play Dominant 7 = Analysis down a		
B• arpeggio						against	Bm7b5
						chord	
(B, D, F, Ab) 1, b3, b5, 6				"Substitution Rule		B•	* Play Diminished arpeggio on the root.

Bm6b5

CREATE DOMINANT SOUNDS

G DOMINANT
SCALE
(Mixolydian)

DOMINANT 7th CONSTRUCTION

G A B C D E F
1 2/ 3 4/1 5 6/1 b7
 9 1 3

1, 3, 5, b
 7
G, B, D F
 ,

Notice we are using arpeggios of chords all result ing from a harmonized C major scale.
G7 -

V chord, Key of C.

Created
Chordal Sound

G7(V) arpegg against G7 chord G7
io G, B, D, G7 arpegg io
 Notes comDared to a G7 chord
 F
\ 1, 3, 5,
b7/

Bm7b5 (VII) arpeggio G7 cnoro = G9
against QB, D, F, A "Play Minor 7b5
 arpegg io up a Major
Bm7b5 3rd .
\ 3, 5, b7, 9 /

Analysis

Dm7 (II) arpeggio against G7 = G11
chord D, F, A, C = Dm7 arpegg io "Play Minor 7
 \ 5, b7, 9, = Analysis arpegg io
 up a Sth.

Fmaj7 (IV) arpegg io against G7 = G13
chord F, A, C, E) Fmaj7 arpegg iu * Play Major 7 arpegg io
 \b7, 9, 11, . Analysis down a Major 2nd .
1

DOMINANT SOUNDS





CREATE ALTERED DOMINANT SOUNDS

(Mixolydian)

G	A	B	C	D	E	F
1	2 9	3	4/ 11	5	6/ 13	b 7

Created
Chordal Sound

Ab° (arpeggio (Ab, B, D, b7 b9, 3, 5, G aug. arpeggio (G, B, D#) (1, 3, #5) A aug. arpeggio (A, Db, F) (9, b5, b7 Gm7 arpeggio (G, Bb, D, F) (1, #9 5, b7 Ebmaj7#5 (arpeggio D#,) (G, B, D) #5, 1, 3, 5 Fm7b5 arpeggio (F, Ab, B, Eb) (b7, b9, 3, #5) Abm + 7 arpeggio (Ab, B, D#, G) (b9, 3, #5, 1) Diminished F, Ab, B b5, b7 b9, 3 ,	against Ab° = Analysis against G aug. Analysis against A aug . = Analysis against Gm7 Analysis against Ebmaj7# 5 Analysis against Fm7b5 Anal ysis = Abm +7 Analysis = Db7 Analysis s	G7 chord "Play Diminished arpeggio up Minor 2nd. G7 chord • Play Augmented arpeggio on Root. G7 chord "Play Augmented arpeggio up a Major 2nd. G7 chord "Play Minor 7 arpeggio on Root. G7 chord "Play Major 7 + 5 arpeggio up a Minor 6th. G7 chord "Play Minor 7b5 arpeggio down a Major 2nd. Db7 arpeggio Cm +7 arpeggio G7 chord "Play Dominant	G7b 9 G7# 5 G9b5 G7# 9 G7#5 G7b9#5 G7 chord "Play Minor-Major arpeggio up a Minor 2nd. G7 chord "Play Dominant
---	---	--	--

arpeggio up a Flat Sth .	G7#5b9	G7b5b9
G7 chord		

		G11#5
$\begin{pmatrix} C, & D\#, & G, & B \\ 11, & \#5, & 1, & 3 \end{pmatrix}$	Cm + 7 Analysis	"Play Minor-Maior arpeggio up a 4th.

Dbm7b5 arpeggio	G7 chord	G13b5
$\begin{pmatrix} Db, & E, & G, & B \\ b5, & 13, & 1, & 3 \end{pmatrix}$	Dbm7b5 Analysis	* Play Minor 7b5 arpeggio up a Flat Sth.

CREATE ALTERED DOMINANT SOUNDS USING MAJOR ARPEGGIOS

(Mixolydian)

G	A	B	C	D	E	F
1	2/ 9	3	4/ 11	5	6/ 13	b7

Created
Chordal Sound

E Major arpeggio
(E, G# B
13, b9, 3)
against
E Major
Analysis
G7 chord
"Play Major arpeggio
up a Major 6th

G13b9

A Major arpeggio
(A, C#, E)
9, b5, 13
against
A Major
Analysis
G7 chord
"Play Major
arpeggio
up a Major 2nd.

G13b5

Db Major arpeggio
(Db, F, Ab)
arpeggio b5, bz. b9
Flat Cth.
against
Db Major
Analysis
G7 chord
"Play Major
up a

G7b5b9

Bb Major arpeggio
(Bb, D,
#9, 5,
b7)
against
Bb Major
arpeggio Analysis
Minor 3rd.
G7 chord
"Play Major
up a

G7 + 9

BI•TONAL ARPEGGIOS

THE IDEA HERE IS TO COMBINE TWO ARPEGGIOS (BI-TONALITY) TO CREATE THE DESIRED CHORDAL SOUND. IN THESE EXAMPLES, NOTE TH E LOWER ARPEGGIO IS DOMINANT AN D TH E HIGHER ARPEGGIO IS MAJOR.

G7 arpeggio

plus

A Major arpeggio

G13b5

(G, B, D, F)

(1, 3, 5, b7)

(A, C#, E)

(9, b5, 13)

A

G7

1 3 5 b7 9 b5 13 9

A

G7

1 3 5 b7 9 b5 13 9

G7 arpeggio

plus

E Major arpeggio

G13b9

$\begin{pmatrix} G, & B, & D, & F \\ 1, & 3, & 5, & D7 \end{pmatrix}$

$\begin{pmatrix} E, & G\#, & B \\ 13, & b9, & 3 \end{pmatrix}$

E
G7

G7

E

1 3 5 b7 b9 3 13 b9 3

1 3 5 4 1 2 4

E
G7

G7

E

1 3 5 b7 b9 3 13

1 3 5 4 1 2 4

G7 arpeggio plus Db Major arpegg = G7b5b9

(G, B, D, F)
(1, 3, 5, b7)

(Db, F, Ab)
(b5, b7, b9)

Db

The diagram shows a musical staff and a guitar fretboard for the G7b5b9 arpeggio. The staff has a treble clef and a key signature of one flat (Bb). The notes are G4, Bb4, Db5, F5, Ab5, and Bb5. The fretboard diagram shows the following fret positions: G4 (1st fret, low E), Bb4 (3rd fret, D), Db5 (5th fret, C), F5 (7th fret, Bb), Ab5 (9th fret, Ab), and Bb5 (11th fret, Bb). The diagram also includes a 'Db' label above the 11th fret and a 'G7' label above the 5th fret.

D
b
G
7

G7

The diagram shows a musical staff with a key signature of one flat (Bb). The notes are Db5, F5, and Ab5. The fretboard diagram shows the following fret positions: Db5 (5th fret, C), F5 (7th fret, Bb), and Ab5 (9th fret, Ab). The diagram also includes a 'Db' label above the 9th fret.

b7 1 3 5 b7 b9 b5 b7

SYMMETRICAL INTERVAL STACKS

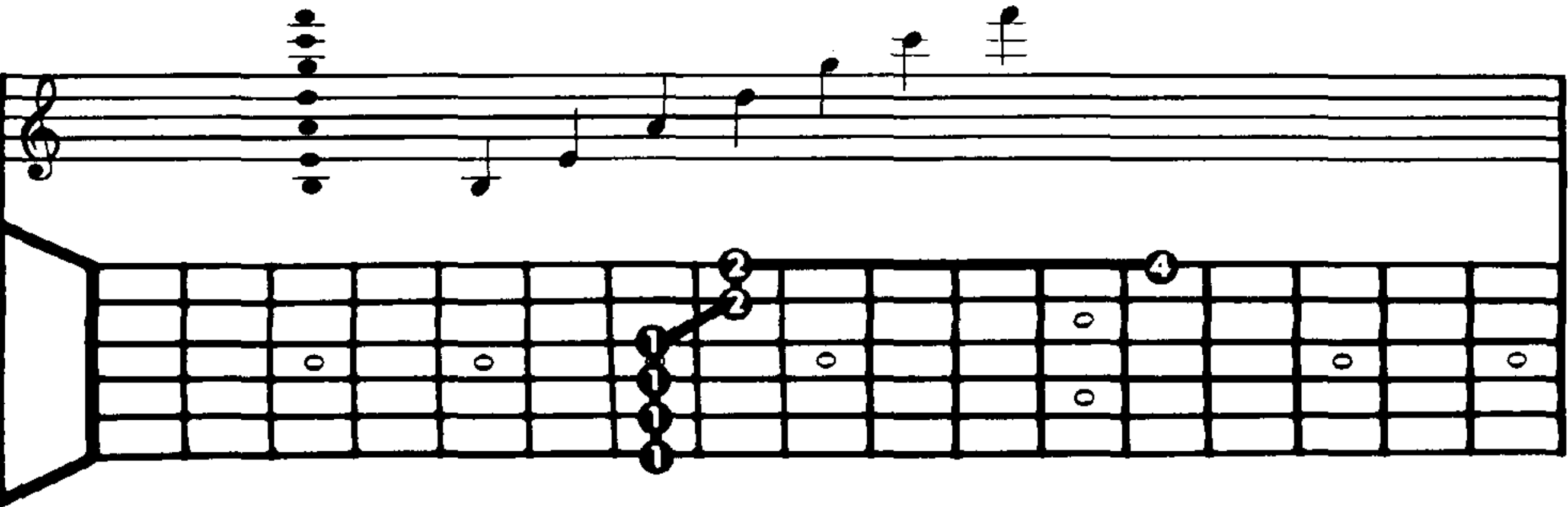
THIS IS A PROCESS OF STACKING ONE PARTICULAR INTERVAL UPON ITSELF, THEN ANALYZING IT TO SEE WHAT CHORDAL SOUND IT CREATES AND WHICH CHORDS IT COULD BE USED AGAINST. FOR EXAMPLE, STACKING MINOR 3RDS WILL CREATE A DIMINISHED ARPEGGIO WHICH IS COMMONLY USED AGAINST THE DOMINANT CHORD. STACKING MAJOR 3RDS WILL CREATE AN AUGMENTED ARPEGGIO ALSO COMMONLY USED AGAINST THE DOMINANT CHORD.

INTERVALS STACKED IN 4THS

For a Major 7 chord start on the 7th and compare the notes.
i.e. For a Cmaj7 chord start on B.

$$\begin{pmatrix} B & E & A & D & G & C & F \\ 7 & 3 & 6 & 9 & 5 & 1 & 1 \\ & & & & & & 1 \end{pmatrix}$$

4THS



INTERVAL S STACKED IN b5THS

For a Dominant chord start on the root and compare the notes. i.e. For a G7 chord start on G

$$\begin{pmatrix} G & Db & G & Db \\ 1 & b5 & 1 & b5 \end{pmatrix}$$

etc.

This will work for any chord with a b5 in it

b5THS 

INTERVALS STACKED IN STHS

For a Major 7 chord start on the root and compare the notes. i.e. For a Gmaj7 chord start on G

STHS

$$\begin{pmatrix} G & D & A & E & B & F\# \\ 1 & 5 & 9 & 13 & 3 & 7 \end{pmatrix}$$

INTERVALS STACKED IN MINOR 6THS

For a Dominant chord start on the root and compare the notes. i.e. For a G7 chord start on G

$$\begin{pmatrix} G & D\# & B & G \\ 1 & \#5 & 3 & 1 \end{pmatrix}$$
 etc.

This will work for any Dominant 7 + 5 or Major + 5 chord.

b6TH
S

The musical staff shows a sequence of notes: G (open), D# (2nd fret), B (4th fret), and G (open). The guitar fretboard diagram shows the fingering for these notes: the root G is at the 1st fret (index), D# is at the 2nd fret (middle), B is at the 4th fret (ring), and the octave G is at the 5th fret (index).

INTERVALS STACKED IN 6THS

For a Dominant chord start on the b7 and compare the notes. i.e. For a G7 chord start on F

$$\begin{pmatrix} F & D & B & Ab \\ b7 & 5 & 3 & b9 \end{pmatrix}$$

This will create a G7b9 sound.

6THS

The musical staff shows a sequence of notes: F (bottleneck), D (2nd fret), B (4th fret), and Ab (bottleneck). The guitar fretboard diagram shows the fingering: the root F is at the 1st fret (index), D is at the 2nd fret (middle), B is at the 4th fret (ring), and the octave Ab is at the 5th fret (index).

The musical staff shows a sequence of notes: F (bottleneck), D (2nd fret), B (4th fret), and Ab (bottleneck). The guitar fretboard diagram shows the fingering: the root F is at the 1st fret (index), D is at the 2nd fret (middle), B is at the 4th fret (ring), and the octave Ab is at the 5th fret (index).

PRACTICE HINTS

Try practicing using eighth notes. This should improve your technique and help the music to sound relatively melodic. Regarding the examples below, notice:

- 1)) long ascending and descending melodic lines through chordal changes;
- 2) the occasional usage of a common tone to connect the two arpeggios;
- 3) that an arpeggio may begin not only on its root, but on any of its chordal tones.

The image displays three staves of musical notation, likely for guitar, showing various chords and melodic lines. The notation includes notes, rests, and bar lines, with some parts highlighted in black.

Staff 1: Shows a Cmaj7 chord and an A7 chord. The notation includes notes and rests, with some parts highlighted in black.

Staff 2: Shows a Dm7 chord and a Cmaj7 chord. The notation includes notes and rests, with some parts highlighted in black.

Staff 3: Shows a Cmaj7 chord, an A7 chord, a Dm7 chord, a G7 chord, and a C chord. The notation includes notes and rests, with some parts highlighted in black.

SEQUENCES

Any series of notes may be played in sequences. Taking an arpeggio and numbering its tones (1, 2, 3, 4) we can invent many different interesting sequences. They are very helpful in building technique and lending ideas for improvisation and composition. Try to realize their melodic possibilities instead of just zooming through them for the sake of flashy technique.

B°

1 2 3 ♯ 2 3 4 1 3 4 1 2 4 1 2 3



G7

4 3 2 1 3 2 1 4 2 1 4 3 1 4 3 2



PUTTING IT TOGETHER

These are the chord changes of a popular tune utilizing most of the arpeggio principles discussed in this book.

Cmai7

Cmaj7

F9

Am7b5

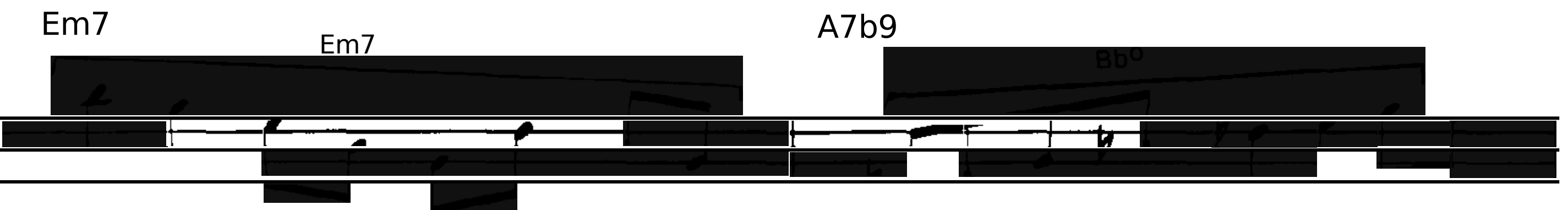


Em7

Em7

A7b9

Bb°

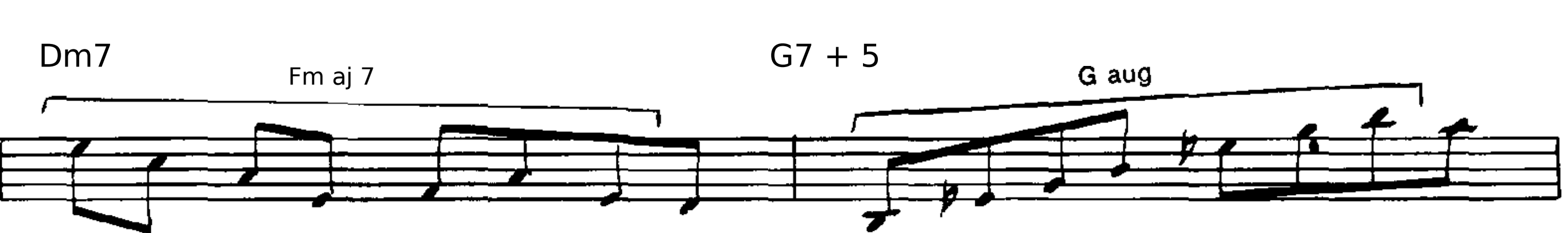


Dm7

Fm aj 7

G7 + 5

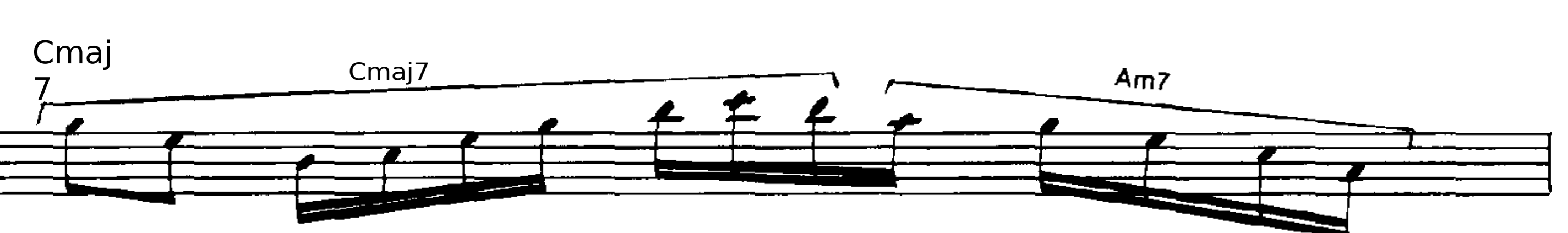
G aug



Cmaj 7

Cmaj7

Am7



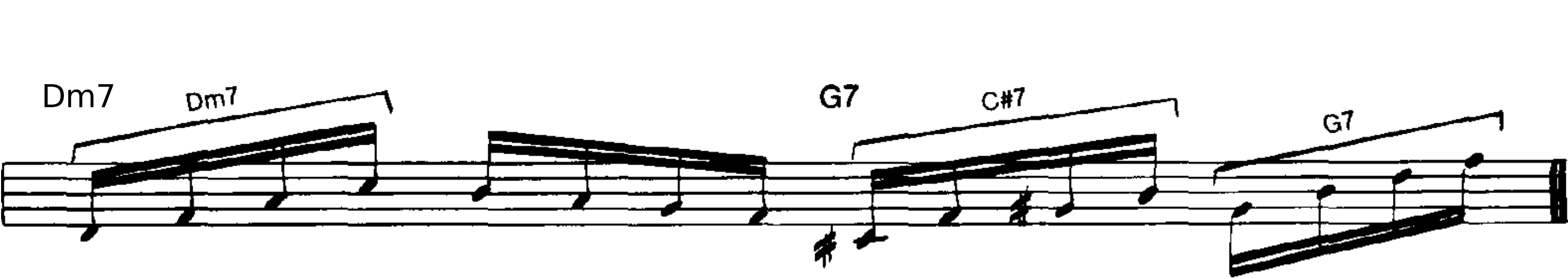
Dm7

Dm7

G7

C#7

G7

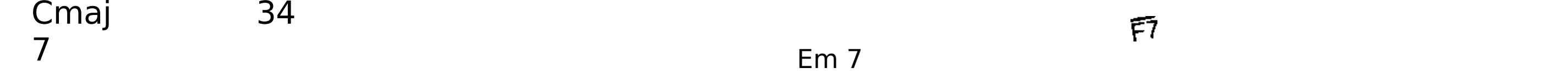


Cmaj 7

34

Em 7

F7



Em7 A7 Em7 A7 F# A7

A musical staff with five measures. The first measure contains a half note G4 and a half note E5, with a bracket above labeled 'Em7'. The second measure contains a half note F#4 and a half note A5, with a bracket above labeled 'A7'. The third measure contains a half note G4 and a half note E5, with a bracket above labeled 'Em7'. The fourth measure contains a half note F#4 and a half note A5, with a bracket above labeled 'A7'. The fifth measure contains a half note G#4 and a half note B5, with a bracket above labeled 'F# A7'.

Dm7 G7 G7 Abm + 7

A musical staff with five measures. The first measure contains a half note D4 and a half note F4, with a bracket above labeled 'Dm7'. The second measure contains a half note E4 and a half note G4, with a bracket above labeled 'Dm7'. The third measure contains a half note F4 and a half note A4, with a bracket above labeled 'G7'. The fourth measure contains a half note G4 and a half note Bb4, with a bracket above labeled 'G7'. The fifth measure contains a half note A4 and a half note C5, with a bracket above labeled 'Abm + 7'.

Cmaj7 Dm7 Dm7 G7 Fm7b5

A musical staff with five measures. The first measure contains a half note C4 and a half note E4, with a bracket above labeled 'Cmaj7'. The second measure contains a half note D4 and a half note F4, with a bracket above labeled 'Dm7'. The third measure contains a half note E4 and a half note G4, with a bracket above labeled 'Dm7'. The fourth measure contains a half note F4 and a half note A4, with a bracket above labeled 'G7'. The fifth measure contains a half note G4 and a half note Bb4, with a bracket above labeled 'Fm7b5'.

Cmaj 7 stack of 5ths Fmaj 7 F m aj 7

A musical staff with five measures. The first measure contains a half note C4 and a half note E4, with a bracket above labeled 'Cmaj 7'. The second measure contains a half note D4 and a half note F4, with a bracket above labeled 'stack of 5ths'. The third measure contains a half note E4 and a half note G4, with a bracket above labeled 'Fmaj 7'. The fourth measure contains a half note F4 and a half note A4, with a bracket above labeled 'F m aj 7'. The fifth measure contains a half note G4 and a half note B4, with a bracket above labeled 'F m aj 7'.

Cmaj7 Am7 Dm7 G7 c au9

A musical staff with five measures. The first measure contains a half note C4 and a half note E4, with a bracket above labeled 'Cmaj7'. The second measure contains a half note D4 and a half note F4, with a bracket above labeled 'Am7'. The third measure contains a half note E4 and a half note G4, with a bracket above labeled 'Dm7'. The fourth measure contains a half note F4 and a half note A4, with a bracket above labeled 'G7'. The fifth measure contains a half note G4 and a half note Bb4, with a bracket above labeled 'c au9'.

Cmaj 7 stack of 4ths c maj* Fmaj7 Fmaj7

A musical staff with five measures. The first measure contains a half note C4 and a half note E4, with a bracket above labeled 'Cmaj 7'. The second measure contains a half note D4 and a half note F4, with a bracket above labeled 'stack of 4ths'. The third measure contains a half note E4 and a half note G4, with a bracket above labeled 'c maj*'. The fourth measure contains a half note F4 and a half note A4, with a bracket above labeled 'Fmaj7'. The fifth measure contains a half note G4 and a half note B4, with a bracket above labeled 'Fmaj7'.

B m7 b5 Bm 7b5 E7 E7 g dim

Amaj7 C0mz G#m7 maj

Bm 7 Bm7 E7 Am Am7 Am + 7 Am + 7

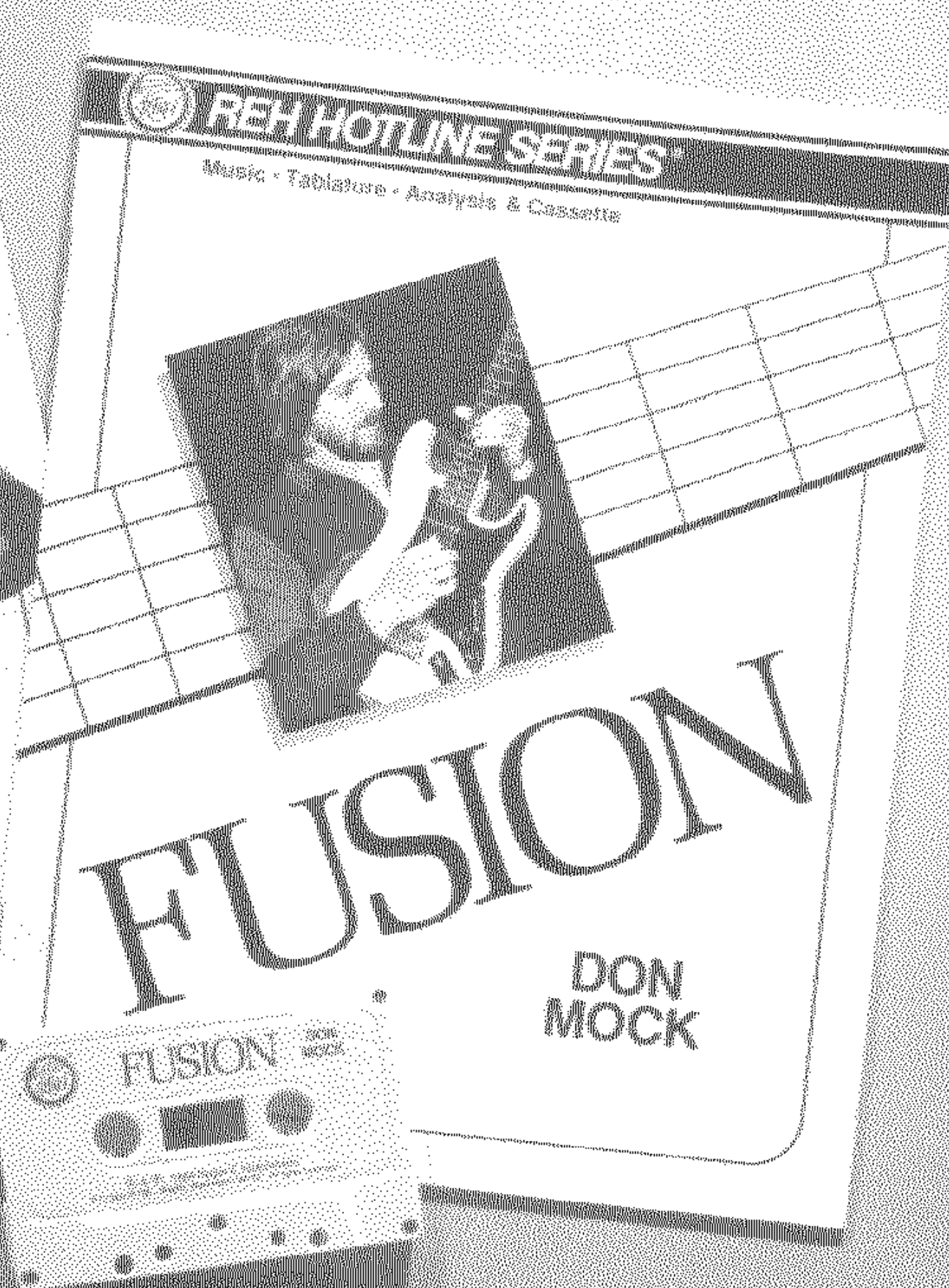
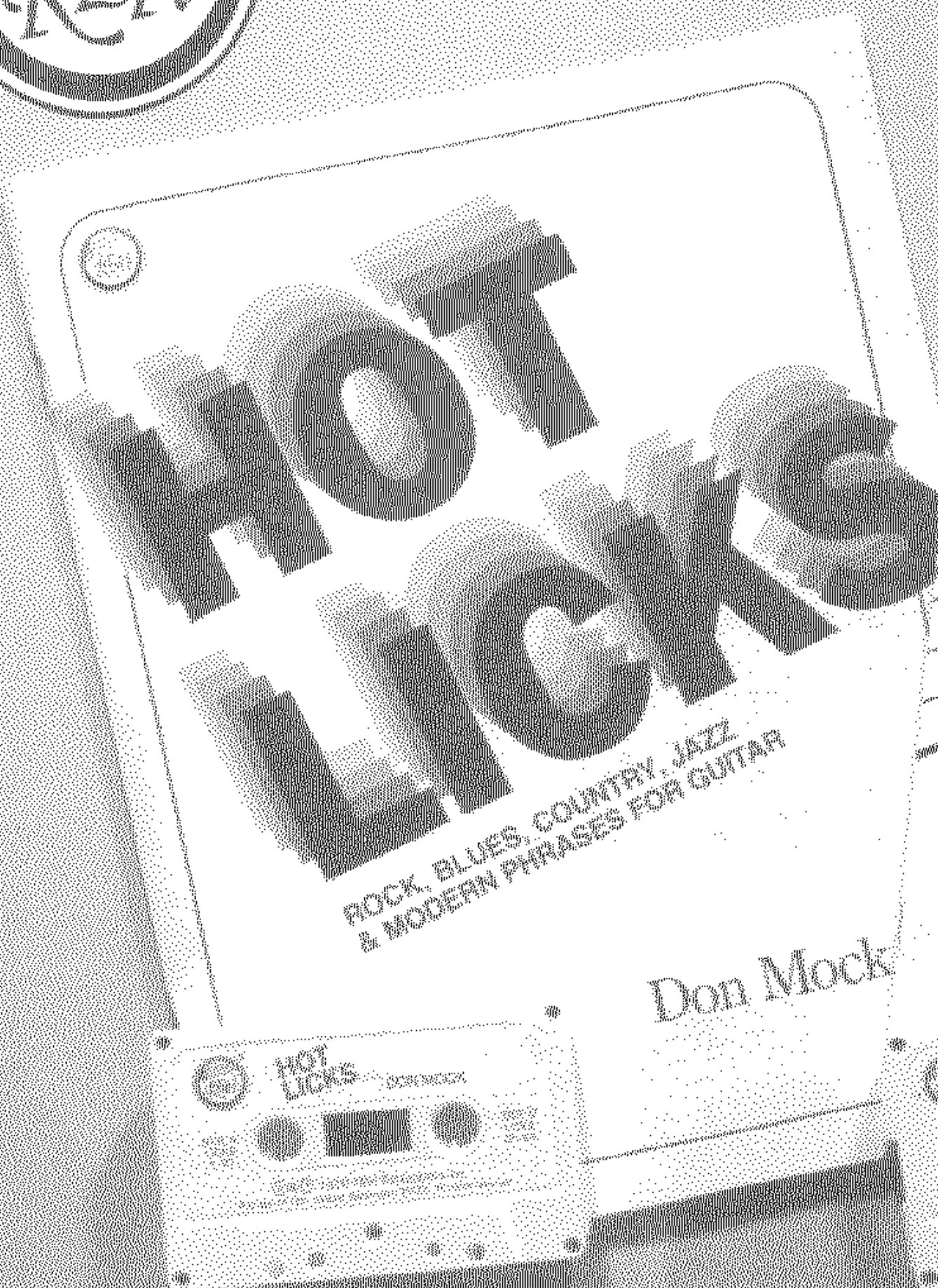
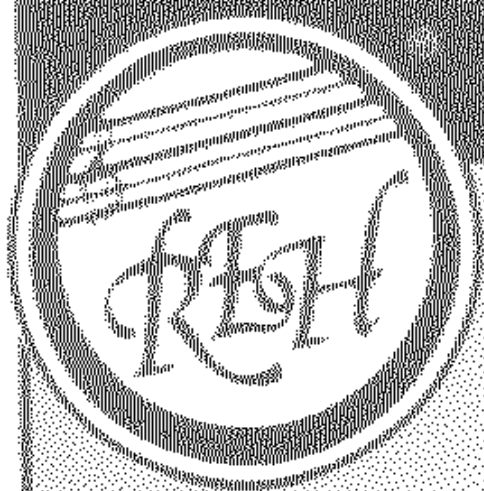
Am7 CTay7 D7 Cmaj7

D7 F#m7b5 Dm7 Dm7

G7 Emaj

Cmaj7 F7 Em7 A7 Dm7 G7 Cmaj7 Dm7 G7

Also Available by Don Mock . . .



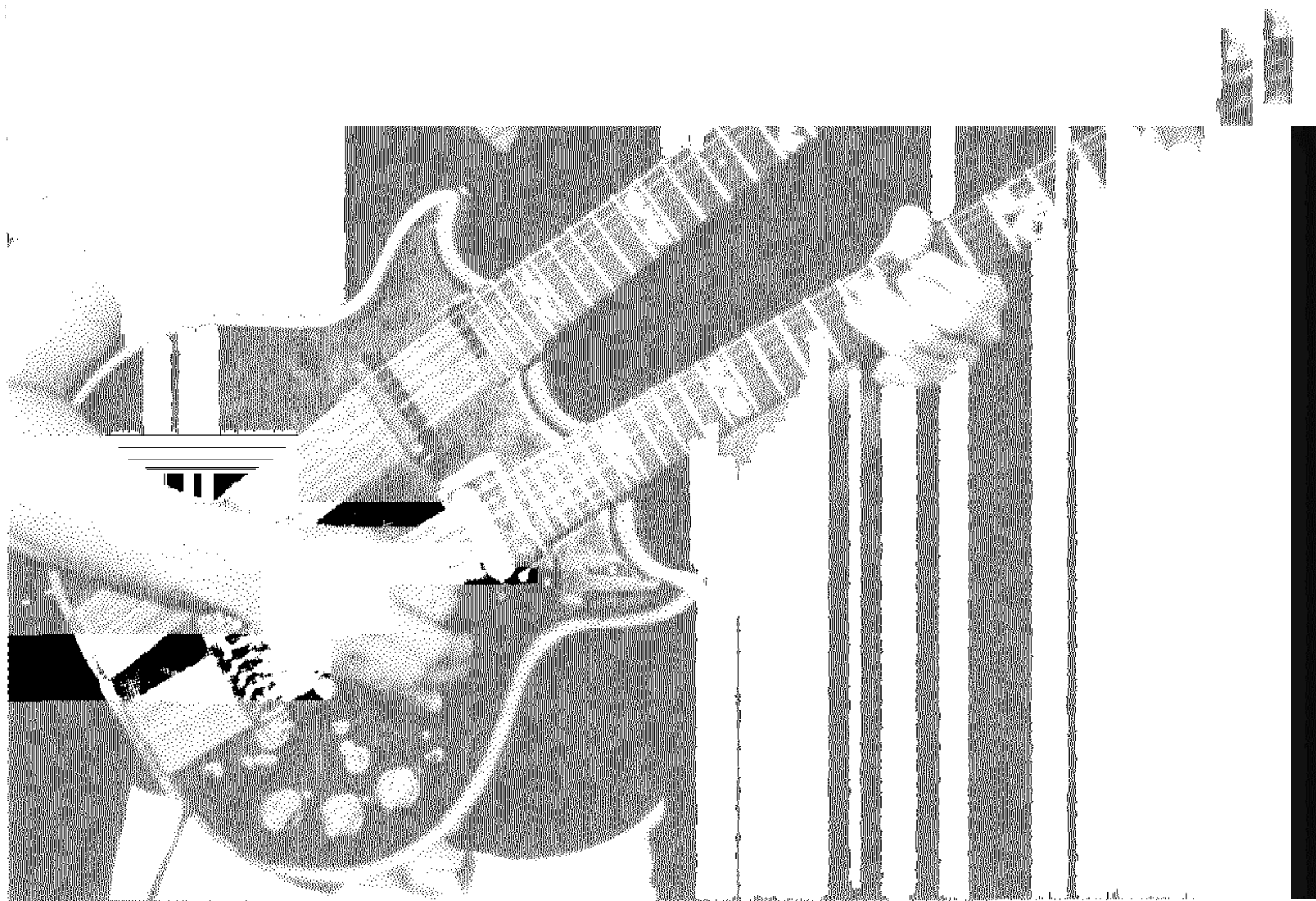


DONMOCK

Guitarist Don Mock grew up in the Pacific Northwest on rock and blues and early in his career he broadened his music interests to include jazz. At age 26 Don was selected by Howard Roberts to the faculty of the Guitar Institute of Technology (G.I.T.), a one year vocational school for professional guitar players in Hollywood, California. Prior to G.I.T., Don was on the teaching staff at the Cornish School of Applied Arts in Seattle, Washington and also taught jazz guitar and improvisation classes at Olympic College in Northwest Washington. He also taught privately and gave seminars to students and teachers alike on his modern approaches to guitar education. Now residing in Los Angeles Don devotes most of his teaching energies to G.I.T. and in creating guitar educational books and tapes, including a recent work entitled "A Lot of Licks".

Don was selected by the G.I.T. students as the 1978- 79 instructor of the year and his classes include harmony and Theory, Fingerboard Harmony, Single String technique, Rock and Fusion, and Jazz improvisation. Surrounded by some of the world's foremost guitar players, Don maintains that his experience at G.I.T. keeps him attune to the latest in guitar technology

Don's recording experiences include numerous albums, demos and jingle sessions. His latest album "Mock One" exemplifies his unique ability to fuse jazz with a flavor of rock to produce a very appealing sound for both the rock and the jazz enthusiast. In his continuing search for new sounds Don has become involved in the use of the guitar synthesizer which he uses extensively in his current group. The Don Mock Group is one of the most popular and successful fusion quartets in Southern California. The group plays to standing-Don advocates a somewhat equal balance of teaching and performing as each inspires and improves the other.



room- only mounds at such reputed jazz clubs as the Baked Potato, Two Dollar Bill's and Dante's.

NOTE FROM THE AUTHOR

Hopefully this book has offered you some effective ways to melodically create any chordal sound you desire. These arpeggio concepts in conjunction with scales, intervals and rhythmic variations should offer some fruitful musical ideas. Be patient with any technical problems you may encounter, as time and practice will prove beneficial. To further enhance your knowledge and use of arpeggios, listen to your favorite players and study how they use them. I would also like to recommend the "Artful Arpeggio" cassette for those who would like to hear the arpeggio concepts demonstrated in a playing situation.



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